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1955**

Dr. Leo A. Martin
AERT President



A RESERVATION FOR POSTERITY

NO one should be surprised that a few self-appointed spokesmen for the broadcasting industry are carrying on a campaign which they hope will result in taking from the public domain the channels reserved for educational television. A good example of this attitude came more than a year ago when **Broadcasting - Telecasting** magazine pontificated:

It is not an impressive record that has been made by educational television . . . and there is no promise of improvement . . . If the public interest is truly to be served, as the FCC is charged to do by the law, the reservations must be withdrawn.

If commercial considerations are now the only motivation in the United States, then the sooner the public lands, public water projects, public school lands, and all other forward-looking reservations constituting the public domain, and including educational TV, are turned over to those who would exploit them commercially, the better.

Those of us who are firm believers in democracy, however, feel that the public, once alerted to the real issue, will never permit the withdrawal of the present educational TV reservations merely because selfish interests wish to make them available for commercial exploitation.

We who have the greatest interest in and understanding of educational television must realize and convince others that educational television is already furnishing services which commercial television does not now and probably never could offer. Dr. Harry J. Skornia provides proof of this in a recent article in **Audio-Visual Communication Review** in which

he lists a few of the criteria now used by existing educational television stations in planning programs. Here is his list:

(1) Is the service or program under consideration not available on commercial television, or available only at an inconvenient time?

(2) Does it draw forth from viewers the highest intellectual and cultural response of which each is capable?

(3) Does it avoid slanting or bias in favor of any one group?

(4) Will it enrich lives and broaden horizons?

(5) Will it help to create new interests and activities?

(6) Does it assist people to know themselves, to understand the complex world, and to learn to work better with others?

(7) Does it provide opportunities for training individuals in acquiring better skills for better living?

We must also convince this same lay public of a few of Dr. Skornia's other observations which might be stated briefly as follows:

(1) That television appears destined to dwarf all other media of mass communications in its impact;

(2) That it is likely to assume an importance second only to the printed page, for it can itself use or transmit the products of virtually all other media;

(3) That it is a force capable of shaping the mass mind more effectively than any other instrument now available; and

(4) That, left solely to commercial operators, it is likely never to reveal what it can really do for mass enlightenment and understanding.

Educational television channels will never be abandoned in favor of commercial exploitation any more than will our public school system, unless educators are derelict in their duty. And we must and will do our duty. The price of our failure to alert every parent, every citizen is much too high.—
TRACY F. TYLER, Editor.

who?

what?

when?

where?

Wayne University's educational FM radio station, WDET, celebrated its third anniversary on the air in the early summer. Given to Wayne by the United Auto Workers-CIO in May 1952, WDET is one of the few completely student-operated stations in the country. The 52,000 watt station is the most powerful in the Detroit metropolitan area.

Two long-standing members of AERT were signally honored during the summer, by invitations of international importance. Mrs. A. Scott Bullitt, president, KING Broadcasting Co., and Gloria Chandler, director of childrens programs for KING were invited by the Centro Nazionale di Prevenzione e Difesa Social in Milan, Italy, to participate in a conference on television and chil-

dren. Following their official assignments, Miss Chandler and Mrs. Bullitt visited Rome, Paris, Stockholm, and London in order to make first-hand appraisals of television programming in each country.

Mrs. Dorothy Klock, production supervisor, Station WNYE, New York City Board of Education, has been on sabbatical leave for the past year. After six months of travel in Europe she returned to her duties at the station on September 1.

Friends of Gertrude Novokowsky, long-time producer of radio and television programs for the Philadelphia Public Schools, will be shocked to learn that she passed away in the early summer, after a long and courageous fight against

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cancer. A long-time member of AERT, Gertrude will long be remembered as one of our most energetic and promising young women in the field of educational radio and television programming.

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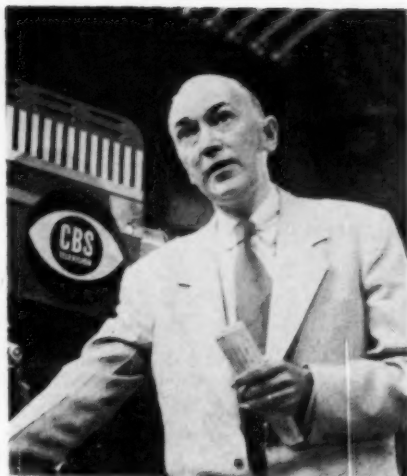
Judith C. Waller, NBC's mid-west educational director, spent two months in Europe during the summer, exploring new haunts not previously visited, seeing old friends, and (you'll never guess) watching a few BBC programs in London.

* * *

New Jersey teachers will have an opportunity to learn about the possibilities of educational radio and television from four top authorities in the field. The New Jersey AERT and the N. J. Audio-Visual Leadership Council are sponsoring a meeting on "Available Educational Radio and Television in New Jersey" as part of the New Jersey Education Association's three day convention November 10-12.

The meeting is scheduled for Room 6 of Convention Hall, Atlantic City at 10:00 a.m. on Saturday, November 12.

The panel includes: James MacAndrew, director of broadcasting for New York City and moderator of "Camera Three," award winning educational television program; Martha Gable, assistant director of school-community relations for the Philadelphia schools; Marie Scanlon, supervisor of radio and television, Newark public schools; and William Hayward, director of radio and television for the New Jersey Education Association.



James MacAndrew

Harold Hainfeld, Roosevelt School, Union City, president of N. J. AERT and Emma Fantone, Montclair State Teachers College, president of the N. J. Audio-Visual Leadership Council are co-chairmen of the meeting.

* * *

Harold Hainfeld, 8th grade science teacher and audio-visual coordinator at Roosevelt School, Union City, N. J. was installed as president of the New Jersey Science Teachers Association on Saturday, May 7th. Thus he has the honor of serving as president during the year marking the 50th anniversary of the association.

Mr. Hainfeld is active in radio-TV and science education, having served as treasurer and president of the New Jersey AERT and president of the New Jersey Audio-Visual Leadership Council. He has been elementary science representative, vice president, president-elect, and chairman of the New Jersey Science Teachers Association's TV awards project. He is also a member of the National Science Teachers Association's Television committee.

A Message From Your President

Your confidence in the newly elected officers and directors of AERT is truly appreciated. All of us pledge our unselfish devotion to the aims and welfare of the Association during the two years of our term of office. However, we will need the assistance of all of the membership to accomplish successfully the projects which we contemplate.

Our first, and at this time the most important, need is to increase our membership substantially. Everything else which may be achieved depends on the number of new members we add. AERT has no source of revenue aside from its membership fees. We need larger financial reserves than we have at present if we are to extend Association services. We call on each of you to recruit at least one new member—more if possible. The sooner this is done, the faster we can begin to chart the future of AERT.

The services of this Association are of greatest value to the educational administrator or the classroom teacher, to the educational or commercial broadcaster, and to the individual or the group in society with an interest in the problems of education by radio and television. The values of affiliation with AERT are not restricted to the present membership. We can and must project our services to thousands who are as yet unacquainted with AERT and its aims and purposes.

The broadcaster should have a stake in the educator's research, in his experimentation in the utilization of radio and television in the classroom, and in his formulation of standards for the evaluation of programs. The educator should be interested in the broadcaster's sense of public obligation, in his earned status as an expert in the science and art of mass communication, and in his resources for program development in almost any content area.

Both the broadcaster and the educator are concerned with those who learn, whether they are children or adults and whether they are in the mass or in specialized groups or are individuals. AERT can serve as a catalyst which brings broadcaster, educator, and citizen together through the pages of the *JOURNAL*. Significant progress in all aspects of educational radio and television are regularly reported in this publication.

We believe that this Association, which has been in existence over sixteen years, has many basic values which are important to our society. We have studied the history of AERT and we are impressed by the objectivity which has prevailed in all matters pertaining to broadcasting and education. The present administration is convinced that the foundation of AERT is solid and we are dedicated to the extension of its merits to an increased membership.

We need your help! — **LEO A. MARTIN**, *President*.

TV For \$1,000

Edward F. Dolan, Jr.

Chairman, Department of Speech, Monticello College, Alton, Illinois

WHEN, in 1953, Monticello College, replying to student demand, established its first Television production courses it collided with a problem that has annoyed many another school planning to inaugurate TV instruction.

Determined to present practical courses, we required a workshop studio, but realized the several years needed to carefully plan, finance, and construct a fully equipped facility would deprive current interested students of the opportunity of studying TV. We needed a workshop immediately, one that would serve until a regular studio could be built.

This article explains how we planned and built our 'stop-gap' studio for, approximately, a thousand dollars. As do the commercial and educational TV men who helped in its planning, we believe the studio, employing mock-up cameras and monitor panel, has done a highly effective job in training students in the many practical techniques of program presentation — from performance before the camera to the calling of shots in the booth. We hope those schools that find it impossible to construct expensive facilities may discover an idea or two for their own use from our activity.

Studio—We located the studio in a large room, 50' by 25', on the ground floor of our main building. At the west end of the room our maintenance staff constructed

a 12' by 12' control booth, placing a 10' by 5' window in its front wall.

Planned for adequate visibility, the booth floor was constructed on two levels. The sound table was placed on a platform rising 6" above the main control deck, while the later was elevated 24" above the studio floor.

A valance, 25' long, was built and attached to the north studio wall 8' above the floor. From this, a pleated curtain, once used by a campus theater group, was suspended, providing students with a backdrop against which to perform.

The booth, monitor and sound tables, and valance were constructed at a cost less than \$225.00.

Floor Equipment—Two items of floor equipment were built in the college carpenter shop—our cameras. Their approximate cost was \$22.00 each.

The camera heads, capable of panning and tilting, were made of $\frac{1}{2}$ " plywood and bolted to the necks of steel photographic tripods. Tripod legs were attached to triangular-shaped dollies, made of 1" plywood, mounted on 5" rubber coasters.

We had on hand several microphones and upright mike stands. To this, at a cost of \$75.00, we added a Velocity microphone and steel boom.

Control Booth — Booth equipment consists of the following: (a) sound table, (b) monitor panel, (c)

recording, inter-com, and audition units.

Our sound table employs a Pen-tron Audio Mixer, which handles two turntables and two micro-phones; two 12" three-speed Pres-to turntables, capable of playing 16" discs; two Clarkston tone arms and G.E. cartridges. Sound is fed to our recording equipment through two pre-amps.

The approximate cost of sound table equipment totals \$220.00.

The monitor panel is a simple imitation of a regular studio panel, substituting colored lights for pictures.

As is the regular studio panel, our's is divided into a master screen, showing the 'picture on the air,' and camera screens. Each camera screen is equipped with a 15 watt colored electric light—red for camera No. 1, blue for No. 2.

Each camera light is connected in series to a matching globe behind the master screen and is operated by a toggle switch.

In a regular panel one camera monitor always matches in picture the master. Lights replace pictures in our panel. When camera No. 1 is 'on the air' red lights show in the master and camera No. 1 screens. When No. 2 is used blue lights are switched on and the reds switched off.

The panel, made of 1" plywood and using TV masks, cost approximately \$16.00.

We were relieved of a heavy expense when the college Audio-Visual Section gave us a Webcor tape recorder for the studio. All sound is directed to this recorder. An amplifier is attached to serve as the sound unit for rehearsal and audition. A small public address system, costing \$47.00, is used as a 'talk-back' from booth to studio floor.

We use four Western Electric headsets, each consisting of ear-phones and microphone. One set is located in the booth for the director, the remaining three in the studio for cameramen and floor manager. The overall cost of the sets approached \$150.00.

Operation—Currently, the studio serves three purposes: (a) speech, radio, and TV classroom and workshop, (b) recording studio for the weekly college radio programs broadcast by a local station, (c) rehearsal studio for college telecasts presented weekly over a St. Louis channel.

To off-set the disadvantages of being unable to produce actual TV pictures, we stress the following work in class: picture composition, function of lenses, program observation, and script and story board preparation.

Our mock-up equipment represents our first step toward a fully equipped installation, but, until the day the studio we envision is a reality, we cannot help but see the practical training our current gear is giving students. Directors learn to set up and call shots, alternate and maneuver cameras. Each student learns of the time consumed in maneuvering equipment and discovers how easily a telecast can get into a 'jackpot' if the fundamentals of smooth studio production are not studied and practiced.

A number of colleges and high schools in our area have viewed our studio with the purpose of planning and constructing similar installations. We were delighted when the head of a college TV department called it "the only practical answer to the expense of installing television equipment in a school that I have seen."



Let's Pretend

Ruth T. Cosgrove

Brockton, Massachusetts, High School

LIVING in the city which is the home of the world's heavyweight champion is rather exciting, especially for high school boys and girls, who gloat as if he were their blood-brother whenever the champion's picture and exploits make front-page news.

Under such circumstances, it is a memorable experience when the youngsters themselves achieve national notice for a superior accomplishment, which though neither fistic nor athletic, certainly delighted their high school principal, Ralph Frellick; their superintendent, Edwin Nelson; the local newspaper's city editor, Bob Riordan; and all the townsfolk, as well as their lucky teacher.

Perhaps it was the teacher's habit of sharing her extra-curricular enthusiasms with her pupils

that was partly responsible for their feat, which they called "Operation Radio-TV." Anyway, after describing her tour of Berlin's central broadcasting studio; her visit with Betty Ferguson, assistant director of public relations for the British Broadcasting Corporation; and her summer study of microphones with Harold Dorschug, then Columbia Broadcasting System's chief engineer in Boston, now in New York; the instructor suggested that if the pupils cared to construct a few simulated microphones, oral practice for improved enunciation, phrasing, diction, tempo, etc., would be enlivened as though the students were actually on the air.

Almost as though a fairy godmother had waved a wand, there soon appeared in Room 27 at

Student-made simulated TV camera is trained on the English class of Miss Cosgrove.

Brockton High School, a veritable "cornfield," including almost every known type of "mike": goose-neck, machine-gun, eight-ball, cardioid—all so realistic that when they saw the pictures of them, two nationally-known radio experts, Dorschug and Dr. Franklin Dunham, chief of Radio-TV, U. S. Office of Education who had spoken on the same North Carolina radio series as the teacher, and thus become acquainted with her work, thought the microphones were genuine, so faithfully had the pupils scrutinized actual microphones before constructing their make-believe models!

Incidentally, during the building process, the youngsters became more sensitive to words, even to technical terms, including radio slang.

"You called that 'mike' a cardioid," said one lad, eyes twinkling. "And you said it should certainly be used on Saint Valentine's Day because it was heart-shaped . . . But an engineer I talked with called it a 'rat-trap'! I like your word better, even though heart-shaped and Saint Valentine **do** sound a bit sentimental, ma'am."

Soon, classroom practice on simulated microphones resulted in local, state, and national honors. For example, one girl, who yearned to be chosen for the young fashion board of a large department store, was delighted to find, when she presented herself for the competition, that the first requirement for each candidate was a speech over a microphone to hidden judges, for whom she was to describe the dress she was wearing, and her reasons for choosing that particular frock. After she had won, and was being interviewed by the press, she attributed her success publicly to her frequent school drill over a simulated microphone . . . Another pupil, inspired by radio practice,

wrote an imaginary interview with George Bernard Shaw, and won first prize in a national radio-script contest for high school students, many of whom competed from schools whose curriculum included a formal radio course, with facilities for speaking over the air daily. Another national prize went to a pupil who had sufficient initiative to arrange an interview with the creator of Hop-a-long Cassidy, after a delightful interchange of letters. Still another student, who wrote a drama, "Nevermore," for the observance of Edgar Allan Poe's birthday, not only had the honor of hearing her play presented, but eventually became assistant casting director for one of the major Hollywood studios.

It was after their teacher returned from the NAEB convention and mentioned the marvelous cameras she had seen at television rehearsals in New York, that five of her lads had an inspiration, and snapped into action: haunting the library; besieging television engineers; studying blue prints; drawing plans; buying, borrowing, or "confiscating" material from willing parents, and making thirty trips around the city, to collect basic requirements: plywood, paint, dowels, bolts, screws, wires, lens, etc. Then after pledging their parents and even the neighbors to secrecy, they began meeting in Richard Bohlin's home, which was adequately equipped with power tools. Almost immediately they organized the "Egg-Headed Club," as they called it, because in their pleasure over their ambitious project, they forgot the limited stratosphere in which they were laboring, and bumped their craniums against the low beams of Richard's cellar!

When D-Day (Delivery Day) arrived, the five lads, naively assuming, like many a taxpayer, that



Brockton, Mass. high school student crew explains details of their simulated TV camera to Miss Ruth Tufts Cosgrove, their teacher. Shown are: Jerry Siegel, Edward Powers, Richard Bohlin, James Duke and Bruce Jones.

dear teacher's chores end when the dismissal bell rings, waited two hours outside the school in a parked truck, until their scouts inside signaled that pupil-conferences, faculty meeting, and department consultations were over, and it was therefore safe to begin the arduous climb to the second floor with their precious, though non-edible "apple for the teacher."

Imagine that lady's astonishment when she spied a TV camera, big as life, dollying into the room under the guidance of the five beaming lads. Later, one of them wrote in his account of the project: "Never have I seen such a look of joyful amazement as flashed over my teacher's face! I now consider the feat of building the camera the best thing I ever had a share in: to give so much happiness to a person."

Next day, and for weeks thereafter, Room 27 became a Mecca for pupils, photographers—including the city newspaper's ace cameraman, Stanley Bauman—and a horde of visitors, some of whom may have come to scoff, but re-

mained to admire the home-made camera, standing sturdily on its three-legged base.

Equipped with lights, controls, and lens on a turret turned by a handle on the side, connected to it by worm-gears and pulleys, the camera is housed in a black box, with diagonal, white lightning-flashes across the sides, and white letters "WBHS" (for Brockton High School) and CHANNEL 27, for room-identification.

For inspection of the inner workings, one side of the box drops down, revealing the maze of wires, tubes, etc., which comprise the viewing and lighting system.

In spite of the camera's realism, educators who resent television (actually visualizing it as an obstreperous, overgrown problem child invading the classroom, and stealing undue attention from young minds) will scorn simulated television and radio equipment as an unjustifiable "Let's Pretend" absurdity.

Yet by using such equipment, boys and girls—who love to work with realistic toys, exactly as dad

enjoys playing with model trains—gain remarkable improvement in public speaking; heightened interest in posture and appearance; surprising fluency in extemporaneous interviews; admirable poise under the barrage of their youthful colleagues' eyes; astonishing writing skill; and strengthened power to listen quietly, to concentrate deeply, and to discriminate sensibly. They even grow eager to use the dictionary, and to read non-fiction!

So in spite of what skeptics may say, simulated television and radio equipment produce gratifying results. In fact, a television camera, dollying in on school quizzes, in-

terviews, and general programs, stimulates a controlled gaiety and sustained attention which can hardly be secured so easily and so promptly by the use of any other teaching device.

So those young Brockton builders—Richard Bohlin, James Duke, Bruce Jones, Edward Powers, and Jerry Siegel—deserve praise for a project which not only brightened a school-room, and increased pupil-enthusiasm and power, but also proved their own cooperative loyalty and their inventive genius, which may some day serve a nation as effectively as they have already served a classroom.

COMMISSIONER HENNOCK FETED

More than 500 people in broadcasting and in public life paid tribute to former FCC Commissioner Frieda B. Hennock at a testimonial dinner at Washington's Hotel Shoreham a few weeks ago, upon the occasion of her retirement from her FCC post.

Speakers at the banquet, which taxed the capacity of the Terrace Dining Room, included Sen. Estes Kefauver, toastmaster; Sen. Herbert Lehman, Sen. Wayne Morse; Chairman J. Percy Priest of the House Interstate and Foreign Commerce Committee; FCC Chairman George C. McConaughy; NARTB President, Harold E. Fellows, and Gordon Brown, WSAY, Rochester, N. Y., who presented Miss Hennock with a portable television set. In addition representatives from five women's organizations spoke briefly about the importance of television in education and in support of the specially reserved channels. Telegraphic tributes were read from a number of the country's great, headed by former

President Harry S. Truman.

Chairman McConaughy, speaking for members of the FCC, referred to Miss Hennock as a "delicious, delightful, distracting dissenter."

Mr. Fellows, speaking for the nation's broadcasters, saluted Miss Hennock for her courage, determination, and energy and pointed out that she was going into industry "supported by advertising." This, he said, was "democracy at work." Senator Morse cited her as a "beautiful symbolism of liberal democracy."

In her brief response Miss Hennock predicted that this country will witness a "startling advance in education resulting from the widespread use by educators, of their own non-commercial stations."

Miss Hennock has joined the Washington law firm of Davies, Richberg, Tydings, Beebe and Landa. Her fellow members of AERT wish her every success in her new professional venture.

Students of "Shakespeare on TV"

Robert Scothorn

Free-Lance Writer, Los Angeles

and

Kenneth Harwood

Chairman, Department of Telecommunications, University of Southern California

WHAT attracted people to enroll for credit in a college-level television course on the plays of Shakespeare? Answers to that question are of importance to those who plan to present similar courses or to broadcast the kinescope films of *Shakespeare on TV*.** Clues to economy of effort in promoting enrollment may be found in the answers.

An attractive telecourse presupposes appealing subject-matter, a superior instructor, a convenient hour of presentation, professional production, good promotion, and smooth administration. *Shakespeare on TV* had these during its presentation in Los Angeles in the spring semester of 1954. The plays of Shakespeare themselves have made admirable television fare, and their explanation by award-winning Dr. Frank Baxter was an example of superior teaching. Forty-five minute lecture-demonstrations were presented weekly at 11:15 on Saturday mornings through the television station of the Columbia Broadcasting System. The signal of KNXT covered

the Los Angeles area thoroughly and strongly. Personnel and facilities of a major station were combined with subject-matter and instructor to create a polished production.

Before the series began, Dr. Baxter presented three introductory promotional lectures on KNXT, the station publicized the series through promotional announcements, Dr. Baxter talked about it in three television interviews, and the University of Southern California described the course in a folder that was mailed to libraries, broadcasting stations, parent-teacher associations, newspapers, teachers of English, and all who inquired about the course. News releases were sent to the local mass media, while national attention was drawn to the course through a report in *Life* magazine, December 7, 1953, and Dr. Baxter's guest appearance on *Omnibus*.

Viewers who wished one unit of college credit in English for successful completion of the course could enroll by mail and pay a \$12 fee which entitled them to a 42-page study guide and admitted

*This article is based upon parts of Mr. Scothorn's unpublished master's thesis, "A Description of Some of the Viewers Who Enrolled for Credit in the Telecourse *Shakespeare on TV*, Spring Semester, 1954" (The University of Southern California, Los Angeles, 1955). The thesis was directed by Dr. Harwood.

**The kinescopes are available through the Educational Television and Radio Center, Ann Arbor, Michigan.

them to the final examination. Their only required appearance on the campus of the University was at the end of the term, when they took the final examination. At that time they were asked to complete the questionnaire through which was gathered some detailed information about them. Although one-fourth of those who enrolled for credit did not complete the course, all but 2 of the 179 who did complete it returned usable questionnaires.

Age, Sex, Marital Status—The typical enrollee was a 40-year-old married woman. More than 8 of each 10 enrollees were women, nearly three-fourths of these women were married, and their median age was about 40. Of the male students, about nine-tenths were married; the median age of the men was 33 years.

Parental Responsibility — Responsibility for their children was a part of the life of most of these students. More than one-fifth of the enrollees had children who were less than 6 years old, and almost half had children who were 17 years of age or younger. More than six-tenths of the enrollees were parents.

Education—The typical student had completed 2 years of higher education, but a greater proportion of men than women had been to college. Of each 10 people, about 2 had finished high school, 4 had some college education, 2 held bachelors' degrees, and one held a graduate degree. About one person in 10 had not finished high school.

Most of the respondents who held degrees had either majored or minored in education. Compared with the 25 persons who held degrees in education, only 3 held degrees in the natural sciences. Most older holders of degrees had major study in fields

that were kindred to literature.

Half of the enrollees had never before taken any kind of college correspondence course or extension course, and seven-tenths of them had never before studied the plays of Shakespeare at the college level, although 8 in 10 had studied Shakespeare's plays at some time. Very nearly all who had studied Shakespeare's plays before had enjoyed their first academic experience with them.

Occupation — Nearly two-thirds of the enrollees had their principal occupation in homemaking. Besides keeping house, most homemakers engaged in other part-time or full-time occupations. Including housewives who were occupied outside the home, half of the enrollees were engaged in professional, technical, or clerical work, one-tenth were full-time students, and the other four-tenths were in various other part-time or full-time occupations. Managers, officials, proprietors, sales workers, craftsmen, and service workers represented only six-hundredths of the group, while private household workers, laborers, and foremen were not represented among enrollees. About one-third of all enrollees worked in educational institutions as teachers, librarians, or nurses, and most of the teachers taught in elementary schools.

Comparison of education with occupation showed that of people who had four-year college degrees few except professional educators enrolled for credit.

Reading—All of the enrollees reported that they were regular readers of books or magazines. Seven-tenths of them had read at least one book (other than a book that had been suggested in the course) during the four weeks before they took the final examination, nine-tenths held library cards, and seven-tenths had at

some time belonged to a book-purchase club.

Although most enrollees were women, most were not regular readers of women's magazines such as *Good Housekeeping* or *McCall's*. Most frequently read were *Time*, *Reader's Digest*, *Life*, and *Saturday Evening Post*. A few were regular readers of magazines such as *Saturday Review* and *Harper's Magazine*.

Viewing—Almost all of the students had regular access to a television receiver, and on the average they had been viewing regularly for two and one-half years. About two-thirds of those who responded reported regular general viewing, while about one-third said that their regular viewing was confined to educational programs.

Among those who reported general viewing, the most popular programs (in order of popularity) were *Dagnet*, *You Bet Your Life*, *Omnibus*, *See It Now*, *Studio One*, *I Love Lucy*, *Mr. Peepers*, *Our Miss Brooks*, *What's My Line*, *Person to Person*, and *Burns and Allen*. Although respondents reported viewing a wide range of programs, none reported regular viewing of programs for homemakers or programs for children.

Four in ten said that they were regular viewers of one or more educational programs other than *Shakespeare on TV*. They considered programs of historical drama to be educational, and reported much regular viewing of *You Are There*, *Cavalcade of America*, and *Hallmark Playhouse*; another of their favorites was *Omnibus*. Programs of information (*Adventure*), public issues (*See It Now*), and public events (*Army-McCarthy Hearings*) were also considered to be educational.

Reasons for Enrolling—Personal pleasure was mentioned most often as the reason for having en-

rolled in the course, but desire for college credit was mentioned not much less often. Studying with Dr. Baxter, improving one's professional status, and a liking for Shakespeare's plays followed in order after the first two reasons. Only a few students said that they had enrolled because of the convenience of studying through television, and a few looked upon their study as a matter of discipline or of habit.

Benefits—Exclusive of immediate values such as professional advancement or the reading of the plays, some enrollees believed that they received general benefits from the course. One group of respondents said that the course yielded emotional, cultural, and spiritual benefits. Another reported fresh insight into the plays and into human nature. Still another group reported that the study had enhanced their prestige among their associates. One measure of enrollees' satisfaction with the course was the indication by more than eight-tenths of them that they would enroll in another semester of the course if it were offered.

Future Courses—Literature, history, art, music, psychology, natural sciences, and social sciences were in that order of popularity the enrollees' choices of subject-matter of future telecourses. They chose literature three times as often as the next most popular subject, history. Their choice of the best time for evening viewing of future courses was eight o'clock on Tuesdays; for afternoon viewing it was Saturdays, and for morning viewing it was the time at which they had viewed *Shakespeare on TV*, Saturdays at eleven. They gave the impression that unless it were physically impossible to do so, they would view a popular course regardless of the time of its presentation.

Promotion — The most usual medium through which enrollees first heard about the course was television. The number who first heard about it through word-of-mouth and newspapers combined was equal to that through television. One-tenth of the enrollees first heard about the series through the mailed folders.

It appeared that promotion of a telecourse like this one should be directed in the main not to the public at large but to those people whose occupation, education, reading, and viewing set them apart and predispose them to participate in the course. Economy of effort and increased enrollment might result from directing the promotion in this way.

Publicity should be directed to educators through academic bulletins and journals, professional organizations, and educational institutions. Students of education and of liberal arts who attend college part-time should be notified through their instructors. Announcements on radio or television should be placed in programs that are attractive to people who are likely to take the course, or adjacent to programs such as *You Are There*, *Omnibus*, or *Our Miss*

Brooks. Because promotion by word of mouth has appeared to be important, notices should remind people to tell their friends about the course. Libraries, bookstores, book-stalls, book clubs, literary societies, and book festivals should be provided with posters, pamphlets, or other notices. Libraries appeared to be not only excellent locales for distribution of promotional materials, but also good places for viewing by those who do not have regular access to a television receiver and for meeting of those who wish to discuss the course with each other or with the instructor.

Summary—Students of *Shakespeare on TV* were mature people whose occupations and educations were not the average ones of the general public. Their reading and their viewing indicated interest in the humanities, as did their suggestions for future telecourses. They enrolled mainly for personal pleasure, professional advancement, or both. Pleased by the course, they felt that they had gained general value as well as immediate benefit. Most promotion of courses like this should be directed to adults who associate themselves with educational or literary activities.

AN IMPORTANT BOOK

Canada's Farm Radio Forum is a recent UNESCO publication which AERT members should find of practical value.

The book discusses a program for which, on Monday evenings, farm folk of Canada meet in small neighborhood groups to listen and to discuss among themselves afterwards what was said on the air. As often as not, the weekly gathering turns out to be pretty much of a social affair, for which somebody is likely to have baked a

cake. But the main purpose of the meetings is education.

The success of *Canada's Farm Radio Forum* has attracted interest in other countries. The book explains forum techniques so as to be of assistance in other isolated areas where the spread of formal education has been made difficult by a lack of trained teachers.

Copies of this book (\$2.50) may be secured from Columbia University Press, 2960 Broadway, New York 27.

Reactions of Indianapolis Parents To TV Programs

Negia Y. Gilpin

Director, Women's, Children's, and Social Service Programs
Indiana University Radio and Television Service

ALMOST from its inception, television has been the target of both praise and criticism. In no area have these comments been more emphatic and continuing than in the field of programs watched by children. Social service workers, parents, and educators have joined in the tumult that generally has defied analysis on the basis of pure "blacks and whites."

In an effort to partially clarify some of this confusion of ideas, a project was inaugurated for the purpose of ascertaining the reactions of parents of young school children to a number of specific points. Among the questions to be answered were:

- (a) The types of programs to which their children listened;
- (b) The types of programs the parents considered beneficial for their children;
- (c) The types of programs considered injurious to their children;
- (d) Variations and significant differences in these answers based on different economic levels.

The survey was conducted in Indianapolis, Indiana. Six hundred letters to parents, and accompanying questionnaires were prepared. These were distributed to pupils

in grades one through four in five selected public schools, representing different economic levels. Numerically, the letters and questionnaires were divided equally among the schools, and subdivided equally between the four grades in each school. The pupils took the letters and questionnaires home and then returned them to the school following completion by their parents.

Out of the 600 questionnaires distributed, usable replies were received from 361 families. The economic level of the schools and the number of replies from each school were as follows:

Economic Level	Replies Received
Average to above average...	84
Middle income bracket.....	102
Average to slightly below..	71
Lower to middle.....	55
Low	49
Total	361

Many significant findings resulted from this study and are presented in detail in the original report (Radio Research Study No. 4), which is on file at the office of the director, Radio and Television Communications, Indiana University, Bloomington. Space does not permit the publication of the entire study. However the following conclusions which follow from the collected data should be of inter-

est to parents, teachers, and all who have responsibility for TV program presentation:

1. Family-wise, there is a negative correlation between economic status and hours devoted weekly to TV viewing. The pupils in the school serving the lowest income area averaged more than twice the number of hours weekly of TV viewing as did the pupils from the school serving the highest income area.

2. First to fourth graders, inclusive, watch television more during the first half of the evening every day of the week than at any other time. More than half of the youngsters in the group mentioned are frequent members of the early evening audience.

3. Next to the night-time period, Saturday morning is the most watched period.

4. Children from the higher income groups use television more during the early evening. Children from the lower income groups use television more during daylight hours.

5. Cartoon Programs and Western Programs are outstanding by the popular children's programs with the groups surveyed.

6. Children's Comedy Programs, Variety Programs, and Science Fantasy Programs command reasonable attention from such groups.

7. Science and Instructional Children's Programs are relatively unpopular with the children.

8. Income-wise, Children's Comedy and Western Programs have approximately equal acceptance. The lower income children have markedly less interest in Cartoon and Science Programs; much greater interest than the higher economic groups in Science Fantasies and Variety.

9. Besides the programs designed

especially for them, children in the first to fourth grades watch and enjoy light adult comedy to a not inconsiderable extent.

10. Cartoon programs and Science programs are the most beneficial programs in current TV fare for children, according to their parents.

11. Comedies, Western, and Science Fantasies are more popular with the children than with their parents by a margin exceeding a 2-1 ratio.

12. Many parents consider light, adult comedy TV programs as beneficial for their children as many of the programs especially designed for them.

13. Programs of crime, mystery, and violence are almost unanimously condemned by the parent-respondents as harmful to their children.

14. "Westerns" come in for condemnation by less than one-third as many parents as condemned the crime telecasts, but "Westerns" were called **beneficial** by more than half as many parents as condemned them.

15. The greatest television need, program-wise, for children of the age under consideration, is for more programs of a broad educational nature set in an appropriate format; the second greatest need is for more religious programs.

16. Proper scheduling of TV programs to be watched by children is as important as the programs themselves.

17. Parents have an important place in the television activities of their children, this responsibility ranging from proper indoctrination in their children of a sense of values, to active monitoring of the television set on a program-to-program basis.

To Insure Successful Ed. TV*

Harry Olesker

Radio-TV Producer, Director, Ad Writer

ABOUT three years ago, WRCA-TV, the National Broadcasting Company's television station in New York City, made a small grant to Princeton University. Its purpose was to enable Princeton to explore the possibility of educational programming on television. The result: two series, entitled "Princeton '54" and "Princeton '55," which ran for a total of some thirty weeks.

At the beginning of each program, the series was billed as "an exploration into education . . . a series intended for the listener with an inquisitive mind . . . intended to bring into your living room the important men and exciting ideas of one of the nation's leading universities."

What was never said was that these series also constituted an experiment to discover whether a commercial television station and a great university might work well together.

We wanted to establish a pattern that other community stations could follow—not a hard and fast pattern, for I believe strongly that there are, as yet, no hard and fast patterns. Nor should there be. The medium is much too young to enmire itself in "rules" and "formulas." Yet we did want to demonstrate that an exciting and

arresting series could be presented within most local station limitations—a series that would be more than a professor standing in front of a camera and delivering a classroom lecture, of three professors sitting around a table, or a chemistry professor performing experiments. (I should add that we did all these on the Princeton series.)

There can be no serious objection to the above. They are all acceptable techniques with which to bring information to the audience. But they hardly represent the best of what television some day will offer to the educator. The techniques, the formats of the future, are still unknown. But I believe that television at its best does more than bring the camera into the classroom or the classroom into the studio. Television, at its best, creates its own kind of classroom. But, unfortunately, it's impossible to say, as yet, just what that classroom should be. One of the principal aims of the Princeton series was to try to supply even a small part of the answer to that question.

Certainly we haven't found the answer yet. What we have found, however, are two working rules (in spite of my objection to rules)—rules which may enable us and everyone else involved in the same

*The author, who holds an MA degree from Teachers College, Columbia University, produced "Princeton '54," an educational series which won national attention and received a first prize at the Institute for Education by Radio-TV at Ohio State University. In 1955, the series was carried by the NBC network and selected for international distribution by the Voice of America. Soon it will be available for use by Educational television stations through the Educational Television and Radio Program Center in Ann Arbor, Michigan.

search to find the answer some day.

They are simple rules, of the common sense variety. For whatever value they may have, I am happy to pass them along.

First, cooperate—If you are an educator, please remember that not all commercial broadcasters are “hucksters.” Respect our motives—and our knowledge of the medium. If you are a commercial broadcaster, remember that the content of the program is still its most important quality. Concede that the educator’s knowledge of his subject is far greater than yours. Let him decide **what** to say. Help him in **how** he says it. Respect each other’s integrity of purpose and remember that you have a common aim.

Second, experiment—Nobody—

but nobody—can give you rules for “good television.” Educational programs have the most enthusiastic and encouraging, if not the largest, audiences of any type of program. They will applaud you in your failures as well as your successes. So don’t be satisfied with doing things the way the “other fellow” does them. “Swipe” those techniques of his that you like and then add some of your own.

As I said before, they are simple rules, they are “common sense.” But they are important.

If they are followed, I submit that any local television station and any college or university can produce programs which will satisfy the needs of their community and excite their audiences to ask for more.

NAEB 1955 CONVENTION IN CHICAGO

This year’s NAEB convention will open on Wednesday, October 26 and continue through Saturday, the 29th—four full days. To please those who like the city but not its congestion and like the country but wish to visit some shops and sights, your committee chose the Del Prado Hotel on Chicago’s south shoreline. Within walking distance of the Lake and the Museum of Science and Industry where TV station WTTW is to be located, the Del Prado is an exceptionally pleasant hotel with the conveniences of downtown hotels but an atmosphere of fresh air and space. Its rates, too, are somewhat lower than you’ll find in the Loop, and the committee hopes that many who could not otherwise attend will find this important.

The four days of the convention have been carefully planned to avoid conflicts of interest and yet

facilitate the search for new ideas and the comparison of experiences so valuable at NAEB conventions.

Wednesday: Registration and the opening business session in the morning. The session on radio and production programming have been scheduled for the afternoon. Garnet Garrison, University of Michigan, and Gale Adkins, University of Texas, will be in charge of the television and radio sessions, respectively.

Thursday: The morning will be devoted to a discussion of “special type” programs. The afternoon will be divided between two sessions, one on Community TV and the other on University Radio.

Friday: Business Session in the morning, including election of officers. The afternoon program will focus attention on School Radio and University TV.

Saturday: Morning Business Ses-

sion. The afternoon will feature a general session on commercially-originated educational radio and television programs. There will be participants from BBC, CBC, CBS, and NBC.

Each evening except Saturday will be given over to the Radio-Television Festival. During the Festival, both radio and television programs will be presented via tape or kine, and evaluation and discussions of the programs are planned.

The committee is keeping to a minimum activities not directly concerned with NAEB problems

and interests. While the hotel is just 12 minutes from downtown Chicago, it is the committee's hope that the convention will be so attractive and profitable that few will wander far.

A couple of other items about plans. There'll be a reception for all in attendance late the afternoon of the first day. Here old and new NAEBers can get acquainted. Also, the Illinois section of the American Women in Radio and Television, of which Betty Ross, NBC, is president, will be in charge of entertainment for the ladies.

NEWEST MEMBERS

AERT extends a warm welcome to the following named who have joined the ranks since our May issue. A few will be recognized as former members who left us temporarily, and whom we are delighted to welcome back.

INSTITUTIONAL

University of Cincinnati
Television- Radio Department
Jean Mosier, Supervisor
Cincinnati, Ohio

CALIFORNIA

Dr. Edwin Lombard
Director of TV Broadcasting
Fresno State College
James D. Finn
Associate Professor of Education
University of Southern California
Los Angeles
Lt. Stephen C. Callahan
Training Officer
94th Fighter Interceptor Squadron
George Air Force Base
Victorville

LOUISIANA

Louisiana Educational
Television Commission
Baton Rouge

MICHIGAN

Marion E. Corwell
Television Coordinator
Herny Ford Museum & Greenfield
Village
Dearborn
Arthur W. Cronk
Principal
Wilson Intermediate School
Detroit

Delphine Goetz
Teacher
Durfee Intermediate School
Detroit
George Kendall
Station WJLB
Detroit
Florence A. Macgregor
Teacher
Burns School
Detroit
Paul Marchese
Teacher
Brady School
Detroit
Bridget R. Rizzo
Station WDTR
Detroit
Norman A. Roller
Teacher
Hunter School
Detroit

MISSOURI

Sister Mary Esther
Diocese of St. Louis

NEW JERSEY

L. L. Lewis
Educational Coordinator
Broadcasting Marketing Division
Radio Corporation of America
Camden

Do-It-Yourself Research

Ainslie A. Bricker

Washington, D. C., Public Schools

ARE you responsible for an educational telecast? Do you emcee, phone talent, make visual aids, pacify station personnel, and herd children into a maze of equipment while the ON THE AIR sign glares from another corner of the studio?

If this is your job, you've surely wondered whether the kind remarks of classroom teachers, the encouraging, amusing letters from youngsters, and the compliments from home viewers really tell what your shows are accomplishing. Do they provide reliable guidelines for improving the program by building on what is best?

It was because we wanted a more useful criticism than comments and compliments that we decided to attempt "do-it-yourself" research.

Music Time, our research guinea-pig, was produced by the D. C. Public Schools and presented weekly over NBC Station WRC-TV in Washington. The show was designed for in-school viewing, although many adults saw it at home. Each year since 1951 we'd experimented with program ideas and changes in format. Suggestions from teachers and pupils were helpful; so was the advice of studio production people, who can be quite sympathetic and inventive in approaching the problem of concocting budgetless shows.

After several years of experimentation, we felt that viewing teachers had received enough va-

riety in programming to give criticisms which, if they were candidly reported, would enable future format-planning. We could tailor the telecast to teachers' needs.

A social psychologist in one of the government agencies worked out simple procedures for running a survey which would get us the information we needed. Knowing that it would be a "one-man" job, with the semester almost over, he suggested sampling 25 per cent of the schools and collecting results by telephone. This assured a complete and almost immediate response.

Each school on the sample list received a letter to the principal, stating the need for the study, asking for cooperation, and explaining that we would telephone her office to get the results for her school. Accompanying the letters were separate forms to be filled out by the principal and by the teachers who had used *Music Time*.

Principals were asked how many TV sets they had in their schools, for how long they had used school television, and questions regarding the physical viewing situations in their buildings.

Teachers' forms listed five program types:

- a) Direct sight-reading teaching, with a simulated classroom situation,
- b) Direct teaching of melody flute, with demonstration students only,
- c) Children's performances,

- d) Interviews and demonstrations with professional instrumentalists, and
- e) Cultural programs featuring guests from other countries.

Under each of these was space to evaluate qualitatively the degree of 1) educational value, 2) appeal, 3) suggestions for supplementary classroom work, 4) stimulation for children to do extra work, and 5) help with the regular classroom music program provided by that telecast type. Each teacher was not expected to have seen all programs, so we tabulated the attitudes toward each type separately. Questions at the end of the form asked what grade the teacher taught, whether she preferred guide sheets which merely described the program or which gave suggestions for classroom use, and whether she chose telecasts as units or series.

Then came the phoning . . . long hours of it. The reader may think this an arduous method, but the tabulation itself is quite easy, and by making the necessary repeat calls the surveyor does get the coveted COMPLETE RESPONSE. So, you see, the return for the effort is worth while.

Here are a few of the things we learned:

1. Direct sight-reading teaching was judged ahead of other programs in educational value, but ranked low in appeal.
2. Direct melody flute teaching rated tops in suggesting supplementary classroom work, in stimulating children to extra work, and in helping the classroom music program.

3. On every question, programs featuring children performing were considered of no value by more teachers than any other program format.

4. Schools seemed to be well-supplied with TV sets. Only one school responding had no set; over 12 per cent had three.

5. Many children were still watching shows in poor physical situations. Over 28 per cent of the sets were in auditoriums; almost 10 per cent were in school halls.

Now we could ask ourselves some questions before planning more shows. What about staying with melody flute for sight-reading teaching? How will we dress up a direct-teaching program with guests? Shall we present outstanding child performers occasionally? Could we use adult performers in a music appreciation series not devoted specifically to demonstrations? And so on . . .

To you who are doing "one-man" production jobs, it can be truly said that the time and effort expended in follow-up research is quite rewarding. There's no denying that it does mean extra work—often frustrating and exhausting. But TV teachers are used to planning, pondering, phoning, pleading, and perspiring; work and frustration are not new to you. So, when you wonder how you're really "going over" or need viewers' specific reactions to help in making program plans, consider trying "do-it-yourself" research, even if you have to do it ALL yourself.

AERT-DAVI TAPE SERVICE EXPANDS TO MEET DEMANDS

Those who have seen an imaginative teacher in action as she utilizes a tape recording, know what wonders can be accomplished with this unique addition to the growing list of teaching tools.

Those who have not had this experience have missed an opportunity to open new channels of interest and enthusiasm in teaching methods. This may be due, in part, to the fact that progress in the de-

velopment of easily accessible programs on tape has not kept pace with the perfection of technical recording skills. While there is fairly general agreement today that magnetic tape is perhaps the finest medium yet devised to achieve highest quality sound reproduction, available program sources are still somewhat rare.

It was in an effort to improve this latter condition that the Division of Audio-Visual Instruction (DAVI) and the Association for Education by Radio-Television (AERT), a year ago, launched an experimental tape recording program service. If a good beginning is any measure of success, there appears to be little doubt as to the future of the experiment. In November 1954, with a modest subsidy from six national business organizations, 5,000 catalogs were published. During the first three months 4,600 of them were sold at 50 cents a copy. The catalog lists 562 individual programs submitted by 14 educational agencies—schools, colleges, audio-visual libraries, and others. Subject areas include art and music, child psychology, citizenship, conservation, modern languages, literature, mental health, social studies, mathematics, and science. Methods of presentation vary from dramatic treatment to documentaries, panel discussions, and lectures by eminent authorities. Programs averaging 15 to 30 minutes in length, were selected either for their usefulness in teaching situations or for broadcast over local stations. Any series not cleared for broadcast use is so labelled in the catalog.

The National Tape Repository is located in the Audio-Visual Center, Kent State University, Kent, Ohio, where copying from masters is done on reels of tape supplied by patrons at the time of ordering.

A minimum service charge of 50 cents is made for copying 15-minute programs, and \$1.00 for 30-minute programs.

Convincing evidence of the success of the new venture is to be found in the demands for more programs in existing, as well as in new areas of subject matter. To meet these demands a new catalog supplement is to be released this fall listing substantial numbers of new programs. A committee of twenty qualified members of DAVI and AERT, under the chairmanship of Project Coordinator, Dr. Ralph Hall, assisted in the selection and evaluation of program materials. Dr. Hall is head of the Audio-Visual Center at Kent State University. Copies of the catalog may be purchased by writing to the Department of Audio-Visual Instruction, 1201 Sixteenth Street, Northwest, Washington 6, D. C. Single copies sell for 50 cents but there are quantity discounts of 10 to 20 per cent, on orders ranging from two to 100 copies.

Support AERT

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**Sign Up Your
New Member
This Month**

Are We Acquainted With?

Leon C. Hood

Dean of Guidance, Clifford J. Scott High School, East Orange, New Jersey

The following list of books and pamphlets is prepared to keep our readers informed about current publications in the field of educational radio and television:

Anderson, R. C., Editor. *Regional Cooperation in Educational Television*. Atlanta, Ga. Southern Regional Education Board. 1953. 88p.

Bassett, Bruce. *Television Production Standards Manual*. N.Y. Television Production Standards. 1954. 20p.

Leo Burnett Co., Inc. *Glossary of TV Terms*. N. Y. Author. 1954. 13p.

The Council of National Organizations of the Adult Education Association of the United States. *Television: a New Community Resource*. Leonia, N. J. Wells Publ. Co. 1953. 96p.

Cunningham and Walsh, Inc. *Video-town—6, 1948-53*. N. Y. Author. 21p.

Kaufman, W. I., Editor. *The Best Television Plays*, V. III. N. Y. Merlin. 1954. 366p.

Meany, A. B., Sr. *Radio-TV: Perils to Prosperity*. N. Y. Pageant Press. 1954. 167p.

NARTB. *Survey of Television Sta-*

tions Providing Data About Non-network Programming in the Public Interest. Washington, D. C. Author. 1954. 18p.

National Council of Churches of Christ. *Parents, Children, and Television*. N. Y. Author. 1954. 8p.

Quartermaster School, Quartermaster Training Command. *Educational Television Study*. Fort Lee, Va. Author. 1954.

Seibert, Joseph. *The Influence of Television on the 1952 Election*. Cincinnati, Ohio. Crosley Broadcasting Corp. n.d. 8p.

Smythe, Dallas W. *Three Years of New York Television*. Urbana, Ill. NAEB. 1953. 161p.

Stasheff, Edward, Editor. *The First NAEB TV Production Workshop for Educational Television*. Urbana, Ill. National Association of Educational Broadcasters. 1954. 88p.

Williams, Francis. *Transmitting World News—a Study of Telecommunications and the Press*. N. Y. UNESCO (Columbia Press). 1953. 95p.

Witty, Paul. *Televiewing by Pupils, Parents, and Teachers. 1950-1953*. Evanston, Ill. Northwestern University. 1954. 3p.

REBROADCAST OF BBC PROGRAMS

One of the most frequent listener inquiries received by stations on the NAEB tape network has to do with the arrangement by which member stations rebroadcast programs produced by the British Broadcasting Corporation. Actually, the procedure is quite simple. The BBC has a transcription service for distribution of programs for broadcast reproduction by overseas stations. The programs are available from the BBC's New York office for a nominal fee.

They must not be used for commercial purposes; the rebroadcasts are limited to three, and there is usually a three year time limit on each production.

Many listeners seem to be somewhat incredulous over the fact that radio broadcasting can be maintained at such a level of excellence. Certainly there is little or nothing in American radio which can compare with the BBC's *Third Programme*.

The structure of the BBC is

quite different from American radio in that it is supported by license fees. It is not used as an advertising medium and there is not, as in this country, the large number of independent and network stations crowded within the radio band. The BBC maintains three separate program services for home listeners — comparable to three separate networks with different programs. They are *The Home Service*, *Light Programme*, and the *Third Programme*. The *Third Programme* broadcasts some of the most esoteric as well as some

of the finest radio programs to be heard anywhere in the world. It is radio fare of extraordinary variety. When it was pointed out that the *Third Programme* attracts only a very small percentage of the British radio audience, the rejoinder was that that small percentage represents a figure far in excess of the number of persons who could be crowded into all the concert and lecture halls of Great Britain and Western Europe. Regular listeners to the BBC *Third Programme* are a minority, but a significant minority.

From What I Hear

Harold Hainfeld

Audio-Visual Coordinator, Roosevelt School, Union City, N. J.

Equipment News—Revere Camera Company has announced the manufacture of two keyboard tape recorders (Models T-700 and T-10). Features include an electric solenoid which aids in starting the recorder. Thus minimum pressure, and no force, are needed to start, rewind, or wind the tape rapidly forward. Recorders can be used as public address systems as they have built in amplifiers with sufficient power for use in a small auditorium. A device, similar to the speedometer on an automobile, shows the amount of tape that has been used. It makes possible the rapid location on the tape of any word or sentence.

A film projector to be used in TV studios to project images from

16 mm motion picture sound film into the film camera of a TV system, as well as to provide for accompanying sound production, has been announced by RCA.

According to the company, the Type TP-6A projector has been newly engineered to incorporate improvements that include a new f/1.5 lens, framing system, dual focus arrangement, and a new broadcast quality amplifier. Other features include a large (4,000-foot) reel and take-up reel and an automatic lamp change-over system.

Film speed is 24 frames per second and shutter speed, 60 frames per sec. Output impedance is either 150 or 600 ohms. The projector operates from a 110-volt,

60 cycle, single phase power source. Separate motors govern the shutter, intermittent and sprocket, lower take-up reel, blower for the projection lens and exciter lamp, and automatic lamp housing. The equipment is 22½ in. 13⅝ in. deep and 54¼ in. high, excluding the upper reel and arm.

For Your Bookshelf—*Audio-Visual Materials*. Walter A. Wittich and Charles F. Schuller. New York 16: Harper & Brothers. \$6.00.

Another excellent book in the field covering all phases from chalkboard to television. It particularly stresses the relationship of audio-visual materials to instruction and how they can be most effectively used. The authors are to be congratulated on the large amount of space devoted to radio, recordings, transcriptions, and television in a book primarily about audio-visual materials. Unfortunately, other authors have given scant attention to these important areas.

Pioneer Tracks. Chicago 45: Bell & Howell Company.

A new bulletin of interest and value to all those using or contemplating the use of magnetic sound track film and magnetic projectors. Contains many valuable suggestions on this newest audio teaching aid. Request inclusion of your name on the mailing list to receive subsequent bulletins.

Tape Recording in Business Education. Louis Leslie. St. Paul 6: Minnesota Mining and Manufacturing Co., Educational Services

Division. \$1.00.

A commercial teacher's handbook containing step-by-step detailed information about tape recordings and how they can be used to increase both the teacher's effectiveness and the students' understanding in a variety of classroom situations. Included are over 50 different applications of the tape recorder in the teaching of business education subjects.

An Unusual Assignment for Tape—How to teach the ABC's when there is no alphabet? Hans Wolff, a young American educator, assigned to Nigeria by UNESCO, is attempting to solve a complex problem—teaching the ABC's to people who have no alphabet. Equipped with a tape recorder, Dr. Wolff travels the countryside in a stationwagon, making recordings of the traditional story tellers' narratives and studying the words and accents used in common in various sections of the country. He hopes from these phonetics to develop an alphabet to serve all the unwritten Nigerian dialects.

New Addresses—*Audio-Master Corp.*, manufacturer of three-speed record and transcription players, has moved to larger quarters at 17 East 45th Street, New York 17.

Audio Devices, manufacturers of recording disks, tape, and phonograph needles, with headquarters in New York City and a branch in Hollywood, has opened a new Chicago office at 6124 Milwaukee Avenue. Brewster Freifield is manager.

NEWARK TV PROGRAM IDEAS

The Department of Radio and Television of the public schools of Newark, New Jersey, is displaying unusual resourcefulness in planning TV programs suitable for in-

school use of junior and senior high school pupils.

Using a 25-minute period (12:05 to 12:30 p.m. each Wednesday), the following programs were present-

ed during a recent four-week period.

1. *Demonstrations of the Properties of Liquid Air*—Stuart Faber, science chairman, East Side high school, and a group of students discussed and demonstrated the methods of manufacturing liquid air and some of its properties. Low temperature and expansive properties were shown.

2. *Sound Experiments*—Benjamin Katz, Otto Melito, and a group of Central high school students demonstrated and discussed a physics lecture demonstration with electronic equipment. The various phenomena of sound and sound

measurement were shown.

3. *Adaptation* — Benjamin Epstein, science chairman, Weequahic high school, and a group of students discussed and demonstrated a principle of biology, "adaptation." The suitability of structure and design of animals for their environment were shown.

4. *Science Club in Action* — Dr. Abraham Weckstein, science chairman, Barringer high school, and students exhibited a typical meeting of its group. Demonstrations and discussions of science problems of interest to the students were presented. This club is an integral co-curricular offering.

CANADA FINDS TV BEST

Television is far and away the best of the mass-communication media for teaching purposes, according to the results of an experiment conducted by four professors of the University of Toronto. Television has a high rating over radio-listening, reading, or lecturing in teaching university students.

This fact was obtained as a result of an experiment conducted as one edition of the program *Exploring Minds*, produced in cooperation with leading Eastern Canadian universities and presented on the CBC-TV network every Monday evening at 7:30 p.m.

In a recent edition of *Exploring Minds*, Professor E. S. Carpenter gave a talk on the relationship of language to thought to a group of 30 students in the TV studio.

At the same time another group of 30 students followed the telecast of the lecture on TV sets. A third group of 30 heard the "sound" portion of the telecast only; while still a fourth group of 30 read the lecture in manuscript form during the period of

the program. At the end of the telecast all 120 students wrote a test on the content of the lecture and on its implications.

The results of the tests show that those who followed the lecture on TV sets had by far the highest marks. Students listening to the sound only (i.e. duplicating radio-listening) came second and those who read the lecture came third. Those who heard the lecture in the studio while it was being televised placed lowest of all.

The experimenters agreed that "the best students learn most from television." There was a wide gap between television results and those of the next best group, the radio listeners, and the experimenters also agree that the difference is a significant one: i.e. the chances against the results being accidental is 100 to 1.

Between the results of radio-listening, reading the lecture, and hearing it in the studio, the gaps are not so great. But the experimenters believe that the difference

between the results of the radio-listeners and the readers is also significant and that the chances that the difference between these two groups is accidental is about

1 in 19. However, the difference between the results of the reading group and the studio-audience group is not significant and could have happened by chance.

IOWA EVALUATES TV SCHOOL PROGRAMS

Evidence of a dramatic new development in public school teaching methods is revealed in a report of a study conducted by WOI-TV, Iowa State College.

In announcing the results of the study, Iowa State College Radio-TV Director Richard B. Hull said that more than one third of the city, town, and consolidated schools within a 50-county Central Iowa area are now equipped with television sets. The 201 schools with television sets represent a 400 per cent increase in school-owned television receivers during the past two years. These schools use a daily series of programs, *Iowa TV Schooltime*, as part of their regular curriculum with pupils viewing television from their desks in the classroom.

"TV programs are not intended to replace the work of the classroom teacher. The teacher is actually the key to successful use of in-school television," according to James H. Davis, WOI educational supervisor. "However," he adds, *Iowa TV Schooltime* and other selected television programs do much to supplement and enrich the regular classroom curriculum and they are being used more and more for that purpose in Iowa." Davis is a former public school superintendent.

During the past three years, the number of Central Iowa schools with TV sets has increased from less than 40 to 201. In addition, many schools which do not yet own television sets are sending

some of their classes to nearby homes to view the "Schooltime" programs.

Iowa TV Schooltime is produced by the Iowa Joint Committee on Educational Television, a committee representing Iowa State College, Iowa State Teachers College, the State University of Iowa, and the State Department of Public Instruction.

Schooltime programs included the following subjects: **Our World Today**, a current event show for school-age viewers; **Landmarks in Iowa History**; **See and Do Time**, a special activities program for the kindergarten and primary grades; **Let's Explore Science**; and **Adventures in Art**. The programs are telecast by WOI-TV from 10:00-10:30 a.m. Monday through Friday.

Teacher and pupil reaction to the "Schooltime" programs has been overwhelmingly favorable, according to Davis. Although TV in the classroom was initially regarded as an experiment, most schools now accept television in the same way they have come to accept films, radio, and other audio-visual devices, he said.

In a continuing evaluation of teacher and pupil reaction to TV "Schooltime" programs, WOI-TV has found these points most emphasized by teachers and school officials.

1. Smaller schools which do not have specialized teachers in such subjects as art and science can use the TV classroom to help overcome this deficiency.

2. The TV teacher has at his disposal facilities and equipment which are not available to many schools and with which better demonstrations can be given in some subjects.
3. Many teachers using TV "Schooltime" programs report they have adopted new practices illustrated in the program.
4. The intrinsic appeal of television for children helps motiv-

ate them to learn in some subjects where they have been indifferent or disinterested.

School principals have also mentioned an indirect benefit of the TV "Schooltime" programs. They say the programs give parents an opportunity to see at home the kind of instruction which goes on in the modern schoolroom, giving them a new basis of understanding and cooperation with the school and with their children.

NEW TYPE OF SOUND FILM

University of California Extension, through its Los Angeles film sales division, recently sold the first print of a film carrying two kinds of sound track for use in foreign countries, according to William E. Jordan, head of the department.

Through the United Nations Educational, Scientific, and Cultural Organization in Paris, a print of Projecting Motion Pictures has been prepared at the University for delivery to Egypt. One sound track is blank, but has a magnetic coating upon which Egyptian commentary can be superimposed by the receiving organization in Egypt. The other sound track is the standard English track.

"In use abroad, after the receiv-

ing country adds commentary in its own language, at the will of a projectionist the language can be switched from English to the language of that country. This will aid greatly in the study of English in foreign countries as well as prove useful in providing interpretations," says Jordan. "The potentialities of using magnetic recording systems such as this seem enormous in enlarging the exchange of educational materials in the audio-visual field."

Information on obtaining this type of film as well as others produced at the University or filmed by the special department, is available by addressing the Films Sales Division, University of California Extension, Los Angeles 24.

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